

Balboa Park, House of Hospitality  
(Foreign Liberal Arts Building)  
1549 El Prado  
San Diego  
San Diego County  
California

**HABS No.** CA-1963-D

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CAL  
37-SANDI  
16D-

**PHOTOGRAPHS**

**WRITTEN HISTORICAL AND DESCRIPTIVE DATA**

**REDUCED COPIES OF MEASURED DRAWINGS**

**Historic American Buildings Survey  
National Park Service  
Western Region  
Department of the Interior  
San Francisco, California 94107**

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## HISTORIC AMERICAN BUILDINGS SURVEY

### BALBOA PARK, HOUSE OF HOSPITALITY (Foreign Liberal Arts Building)

HABS No. CA-1963-D

**Location:** 1549 El Prado, Balboa Park, San Diego (San Diego County) CA 92101

USGS Ft. Loma Quadrangle (75') NAD 27; Universal Transverse Mercator  
Coordinates: 11.486049.3621289

**Present Owner:** City of San Diego, 202 C Street, San Diego CA 92101

**Point of Contact:**  
Mr. Ed Spicer, Office of Special Projects, Department of Parks & Recreation,  
Sunroad Park Plaza, 3033 Fifth Avenue Ste. 335, San Diego CA 92101.

**Present Occupant:** House of Hospitality Association (building management)

**Present Use:** Mixed: Balboa Park Visitor Information Center, San Diego Police Department Storefront; civic and cultural organization offices and rehearsal spaces, including Starlight Opera, Old Globe Theater, Citizen's Coordinate for Century 2000, Yokohama Sister Cities Committee, Young Audiences; Cafe del Rey Moro (commercial restaurant).

**Demolition Date:** February, 1995.

In 1994 the building retains most of its 1935 fabric and houses tenants similar to those of 1935. After demolition, the building will be historically reconstructed in 1995 according to its 1935 plan and decor, reusing all salvageable historic fabric such as doors and windows, fountains and ornamental ceiling beams.

**Significance:** The House of Hospitality is one of the "character defining" structures of the Central Mesa area of Balboa Park, a National Historic Landmark District. The building was originally constructed in 1914 as an open plan exhibit hall for the Panama California Exposition of 1915-1916, and named the Foreign Liberal Arts Building. Designed by Carleton Monroe Winslow, F.A.I.A., under the supervision of Exposition Architect Bertram Grosvenor Goodhue, F.A.I.A., the exterior shell of the building recalls the Churrigueresque style of Spanish Colonial architecture of the late 17th Century.

The building was significantly remodeled by architect Richard S. Requa, A.I.A. in 1933-1936, and was used as the ceremonial "House of Hospitality" for receiving dignitaries and visitors to the California-Pacific International Exposition in 1935-1936. Requa retained the original 1914 structural system and façades, and inserted two floors of offices and public rooms and an open "Mexican Colonial" central courtyard into the 1914 shell. The remodeled structure included a civic auditorium and a public restaurant with a new terraced garden on the south side of the building.

**Historian:** William S. Chandler, for M. W. Donaldson, F.A.I.A.

**PART I. HISTORICAL INFORMATION****A. Physical History**

1. Date of Erection: 1913-1914, for the 1915 Panama California Exposition. Plans for the building were drawn in 1913, by Carleton Monroe Winslow and various assistants, with the primary set dated June 1913 and the last dated revisions dated 6 November 1913. Dated construction record photographs of the exposition show that construction was begun in Fall, 1913. The exterior shell of the building was completed by ca. March 1914.
2. **Original Architects and Other Personnel:**
  - a. Supervising and Consulting Exposition Architect: Bertram Grosvenor Goodhue, F.A.I.A. (Cram, Goodhue & Ferguson, New York and Los Angeles). Born Pomfret, Connecticut, 1869. Studied at home and abroad. Goodhue was the architect of the California Quadrangle (now the Museum of Man complex), originally intended to be the only permanent structure among the Exposition buildings.
  - b. Building Architect: Carleton Monroe Winslow, F.A.I.A., (Exposition Architect-in-Residence). Born Damariscotta, Maine, 1876. Studied abroad. Winslow joined the Los Angeles office of Cram, Goodhue & Ferguson in 1910. In 1911 he was chosen as Architect-in-Residence for the Exposition, and remained in San Diego for the duration of the project, at least through Opening Day in 1915. He was also Goodhue's Superintendent of Construction for the California Quadrangle. He is credited with the design of most of the temporary exhibition halls and other features of the Exposition. His principal architectural output was in Southern California. Elected a Fellow of the A.I.A. in 1939, he died 16 August 1946.
  - c. Director of Works: Frank Phillip Allen, Jr. Allen, born Grand Rapids, Michigan, 28 September 1881. Education at the University of Michigan. Allen is first listed in available records as a partner in the Portland, Oregon architectural firm of Allen & Lewis. In 1904-1905 Allen worked on the Lewis & Clark Exposition in Portland. In 1907 he moved to Seattle, Washington as Director of Works for the Alaska-Yukon-Pacific Exposition. He moved to San Diego ca. 1911 as Director of Works for the Panama California Exposition. Allen is credited as architect of several Exposition structures, including the Commerce and Industries Building (now the Casa de Balboa) adjacent to the Foreign Liberal Arts Building. The arcade connecting these two buildings on the Prado (north) side is by Allen. He also designed several large garden pergolas for the Exposition grounds, and the Sacramento Valley Building on the north end of the Plaza de Paname (replaced in 1925 by the Fine Arts Gallery building). After the close of the Exposition in 1916 Allen remained in San Diego as a practicing architect with an office in the First National Bank Building at 5th and Broadway. He died in a jobsite accident at a shipyard in Long Beach, California on 5 July 1943.
  - d. Ornament Sculptor: H. R. Schmohl. Sculptor and cast ornament contractor. Schmohl is credited with the ornamental plaster work on several Exposition buildings including the Foreign Liberal Arts Building, as well as the sculptural Junipero Serre Memorial that stood on the west side of the Food Products Building facing the Botanical Building. A construction record photograph of 1913 shows Schmohl in his studio, preparing the clay models from Winslow's drawings for the cast plaster shields of the Pan American Union nations, used on the facades of the Foreign Liberal Arts Building. Schmohl also headed the contracting firm that produced and installed the staff ornament on the buildings of the Central Mesa.

**3. Original and Subsequent Owners:**

- a. Panama California Exposition Corporation (through 1916).
- b. City of San Diego (after 1916 to present).
- c. Original Tenants (1915-1916): Commercial exhibitors, primarily of imported goods. The largest exhibitor in the building was Watanabe & Shibata, 501 Grant Avenue, San Francisco, Japanese importers, with an exhibit of goods occupying approximately 6,000 sq. ft. of the hall. Other exhibitors included Chinese and European importers, and domestic exhibitors including the National Views Company, *Sunset Magazine*, and the San Diego Silk Mills. The hall also contained an ice cream stand, a candy and cigar concession, a check stand. At least one of the mezzanines was used in 1916 as a W.C.T.U. Lunchroom.

**4. Original Plans and Construction:**

The Foreign Liberal Arts Building was originally built as part of the complex of exhibition halls constructed on Balboa Park's Central Mesa. The original structure consisted of a T-shaped single level frame and stucco shell exhibition hall with elaborate cast staff plaster ornamentation on the exterior. The wood post and truss frame was built with a wood platform foundation, because the structure was originally intended to last for no more than 36 months. Staff plaster, a fragile material normally used for interior ornament only, was likewise chosen for exterior ornamentation as a less expensive alternative suitable for temporary use.

In its original form, the building included a large south wing built on wood piers over earth fill in the canyon immediately to the south of the present structure. Two mezzanines located over the West and North entrances were used for Exposition office spaces and other purposes. Primary interior lighting was provided by large glass skylights positioned between the roof trusses, augmented by overhead electric lights and task lighting on the exhibitors' booths.

Like the other Exposition halls of the Central Mesa area, the exterior shell of the Foreign Liberal Arts Building was given the appearance of a two-story Spanish Colonial structure of the late 17th Century. The rich relief ornament on the cornices, towers and frontispieces were inspired by the "Churrigueresque" style of the late 17th and early 18th Centuries. These ornaments were particularized to the theme of the Exposition by the inclusion of the armorial shields of the nations of the Pan American Union. The Northwest and Northeast corners of the building supported ornamental three-story towers with additional sculptural reliefs and imposing finials. The towers mirrored others of similar design on adjacent buildings, the Commerce and Industries Building to the East (now the reconstructed Casa de Balboa), and the Home Economy Building to the North (demolished in 1961 to make way for the present Timken Museum of Art). Public restrooms for men and women were located in the sublevel of the building in the Southeast corner, accessed from a garden walkway between the building and the Commerce and Industry Building to the East.

The two story bulk of the actual exhibit hall was relieved on the ground level by an exterior arcade of semicircular arches on the West and North sides. These arcades, called "portales" by the architect, were a traditional feature of Spanish Colonial and some Mediterranean urban architecture, and were designed to protect pedestrians from harsh weather conditions. All of the exhibit halls of the Central Mesa were physically connected and visually related by these arcades, which shared a common design and which were fitted as needed to the dimensions and features of the individual halls. Certain features, such as blind arches and blind doorways, were deliberately introduced into the building's design to provide the visual impression of a picturesque old structure that had evolved over hundreds of years.

This was in contrast to the prosaic open plan interior, a whitewashed wood shell with exposed studs and trusses, in which temporary exhibitors' booths were designed to resemble fashionable commercial shop spaces. The simple interiors of the hall were hidden behind temporary paneling, column facings, and in some instances false ceilings, to focus the attention of visitors on the merchandise displayed.

**5. Minor Renovations, Alterations and Additions: 1917-1933:**

- a. 1917-1919: All temporary exhibit booths and related interior features were removed at the close of the Exposition. Like other buildings in the Park, the Foreign Liberal Arts Building housed barracks and support facilities for a temporary U.S. Navy Training Camp during World War One.
- b. 1919-1933: Accelerating weather-related deterioration and damage caused during the Navy occupation resulted in a program of ad hoc repairs of the roof, skylights and staff ornament particularly in 1922 and 1924. Several of the Park buildings were leased by the City to museums and other civic organizations in the 1920s, but extant documentation suggests that no group occupied the Foreign Liberal Arts Building on a permanent basis during this period. The building was temporarily used as one of several exhibit halls for a series of County Fairs organized during the 1920s by the State 22nd Agricultural District. Although the building may have been used for a brief time late in the 1920s by the Natural History Museum, its continued deterioration and the subsidence of the south wing rendered it unusable by the beginning of the 1930s. No significant or lasting alterations to the building are known to date from this period.

**6. Significant Remodeling, 1933-1934: "Women's Building"**

- a. The building was given most of its present form in a two-stage project of remodeling begun late in 1933 and continuing through the winter of 1936. The impetus for the project came initially from two sources.

1. A series of wet winters at the beginning of the 1930s resulted in a dramatic deterioration of most of the exhibit halls of the Central Mesa. Structural investigators found that extensive dry rot rather than the anticipated termite damage was the principal cause of failing support systems in most of the buildings. The collapsed economy of the expanding Depression compelled City officials to declare that the buildings could not be further repaired and that the time had come to demolish all "temporary" Park structures. City inspectors estimated in the Spring of 1933 that \$250,000 would be needed to convert eleven of the Central Mesa buildings to permanent structures.

Public opposition to the demolition plan, initiated by Miss Gertrude Gilbert and supported by a coalition of influential San Diegans such as George White Marston, resulted in a new City-sponsored structural survey carried out by architect Richard S. Requa and contractor Walter Trepte. They submitted a plan of more limited repairs designed to preserve the buildings until such time as funds could be secured to rebuild them in more permanent form. This plan included the retrofitting of concrete footings under the stucco walls, as well as consolidation and repairs of the roofs, skylights and damaged staff ornament. The San Joaquin County Building, elevated over the canyon between the Foreign Liberal Arts Building and the Organ Pavilion, and portions of two other buildings were deemed too unstable for repair and were recommended for demolition.

This plan was adopted by the City Council, and the restoration work was begun in mid-August 1933. Funding came from public subscription (\$24,000) and from the Federal Reconstruction Finance Corporation (RFC). According to Richard Requa, estimated costs for this project totaled less than \$65,000. Twenty-eight unemployed construction workers were initially hired to accomplish the restoration. The removal of the unsafe south wing of the Foreign Liberal Arts Building yielded 30,000 feet of salvageable lumber for repair of the other buildings, and enough skylight glass to repair all other damaged skylights in the Park.

2. The Foreign Liberal Arts Building received additional attention at this time from a group called the Civic Auditorium Society, which secured from the City Council use of the building as a hall for lectures, concerts and social functions. This may have been intended as a replacement for the Southern California Counties Building, which had been remodeled early in the 1920s and used as a civic auditorium and ballroom until its destruction by fire on Thanksgiving Eve, 1925 (the night of the Firemen's Ball).

In 1933 the City leased the Foreign Liberal Arts Building to the Association, which planned to name it the Women's Building. (This should not be confused with the "Balboa Park Club" building, also for a time called the "Women's Building.") Richard Requa was retained as architect to remodel the single story exhibit hall into a two story multiple use structure with a central courtyard. The earliest extant designs for this project date from December 1933. Construction began in 1934 concurrently with the repairs to other Park structures.

**b. Alterations Designed by Richard Requa for the "Women's Building"**

1. Concepts: For the new civic auditorium, Requa proposed a structure that retained both the ornamental shell and structural grid of the Foreign Liberal Arts Building. To provide an aesthetically compatible interior Requa utilized the traditional spatial organization of the Islamic caravanserai as he knew it from his studies of the vernacular architecture of Christian Spain and Colonial Mexico. This plan consisted of a central garden courtyard surrounded by two floors of rooms opening on and joined by open air arcades. In his memoir of the 1935 Exposition, published in 1937, Requa cites a 17th Century convent building in Guadalajara as his principal source for the courtyard design. Several of his photographs from Spain clearly document other features used in the design, such as the well head in the courtyard.
2. Alterations: Requa's adaptation of these traditional forms resulted in a remarkably authentic evocation of Old World forms. The severe budget restraints of the Depression required that wherever possible the original structure be retained intact or salvaged. The elevated south wing of the old building was demolished and its structural timbers were saved for reuse. The main entrances and the mezzanine staircases were retained intact. The wood staircases were simply resurfaced in stucco and colored concrete to create the appearance of stone and tile construction.

The central section of the truss supported roof and a corresponding section of the old exhibit hall floor were removed between lines of load bearing posts to create the courtyard. The perimeter of the courtyard was trenched to receive poured concrete footings, and the courtyard itself was paved in terra cotta colored concrete scored to resemble fired paving tiles. A second floor was

inserted within the original height of the old exhibit hall at the mezzanine level, utilizing the original timber support posts. Requa accommodated the lower height of the roof's supporting trusses by positioning the curtain walls between upstairs rooms beneath the beam assemblies on the existing 16 foot grid.

Many doors and windows were added to the 1914 shell, particularly on the modified south facade and along the new second floor. Many of the windows and some doors were salvaged by Requa from demolished or modified 1915 Exposition structures. Other mass-produced panel doors and casement windows were purchased and modified on site as needed to evoke Mediterranean styles.

The new courtyard walls consisted of broad frame and stucco arches spanning the support posts, with half-span arches springing from cast concrete and plaster columns on the second level arcades. The old west mezzanine over the main entrance was incorporated into a larger open air Loggia with colored concrete "tile" flooring, and the north mezzanine over the north entrance was enclosed as a separate room with a high ceiling. New public restrooms were added. A Women's Restroom was located in the southwest corner of the first floor, and the Men's Restroom (and a smoking lounge) were centered in the new range of rooms on the north side. Smaller common use office restrooms were located off the north and south stairwells flanking the upper level of the auditorium at the east end of the building.

The Auditorium retained the old hardwood floor and almost the full height of the original exhibit hall, with a new coffered ceiling added just above the level of the trusses. A shallow stage was positioned at the east end of the Auditorium, behind a proscenium in a new curtain wall. The original 1915 skylights were salvaged and repositioned in a new roof, providing natural lighting in the Auditorium and in the north and south ranges of second floor rooms. Sub-skylights were positioned in the new ceilings as needed, with large portions of the actual skylights blocked off where their locations conflicted with the new room layout.

The removal of the old south wing necessitated the design and construction of a new south facade. Requa filled the central portion of the south wall with a deep elevated porch and a second floor loggia set behind three two story arches and piers. This facade overlooked a canyon which would soon be filled by a new garden.

**7. 1933-1936: "House of Hospitality"**

- a. Requa's remodeling of the building was only partially completed when the project was overtaken late in 1933 by a much greater plan, the California-Pacific International Exposition (CPIE). Requa was chosen as Exposition Architect, and charged with refurbishing all surviving Park structures, as well as the design of more than 50 new buildings. Increased funding for the Exposition and the demand for a more festive decor appropriate to the event enabled Requa to provide a more elaborate decorative scheme for the building's courtyard and interiors and to provide a new garden on the south side.

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**b. CPIE: Architects, Designers and Other Personnel**

1. Managing Entity: California-Pacific International Exposition Corporation
2. Exposition Architect: Richard S. Requa, F.A.I.A. Born 1881. The son of an electrical engineer, Requa arrived in San Diego in 1912 where he worked briefly as a project site supervisor of the firm of Louis Hebbard & Irving Gill. In 1913 he formed an architectural practice in partnership with Frank Mead. Other partnerships through the 1920s included one with Herbert L. Jackson, and briefly (in 1933) with Jackson and Sam Hamill, until Requa was hired as Exposition Architect. Requa remained in practice in San Diego until his death in 1941. A prominent San Diego architect, in 1935 Requa had an established national reputation for his residential and commercial designs in the Mediterranean style, which he considered appropriate to the climate and heritage of Southern California. Requa had traveled extensively in Mexico, Spain and Mediterranean coastal towns on three research trips in the 1920s, and had published his architectural photographs in books and professional magazines as educational aids to architects working in this idiom. He also published numerous newspaper articles in the *San Diego Union* in two regular series beginning in 1929, on architecture and interior design.
3. Supervising Architect: H. Louis Bodmer. Born Switzerland 16 October 1898. To United States in 1921. Employed by architect William Templeton Johnson, San Diego, 1926-1930. Own firm from 1930-1934. Continued in local practice after 1936 until shortly before his death, 11 March 1982.
4. Architect's Assistants and Draughtsmen: Sam Hamill, Don Taylor, Lloyd Ruocco.
5. Artistic Director: Juan B. Larrinaga. Born San Antonio, Baja California, Mexico, 15 June 1885. Educated at St. Vincent's College, Los Angeles, from 1898. Studied art in Mexico at the Academia de San Carlos. Worked after 1908 as a painter, muralist and a theatrical scenic director, and eventually as an art director for various Hollywood movie studios. Film credits as art director include William S. Hart's "Tumbleweeds" (1926), C. B. De Mille's "King of Kings" (1927), and Douglas Fairbanks, Sr.'s "The Gaucho" (1927). Architectural decorations and murals include the Shrine Temple, Los Angeles, and the Ford Rotunda, Balboa Park (now the San Diego Aerospace Museum).
6. Women's Committee Interior Designer: Katherine Morrison Kahle (McClinton). Born ca. 1900, died New York, 1993. A San Diego interior designer, Mrs. McClinton later moved to New York, where she wrote numerous books on art history and interior design.
7. Landscaping Supervisor: Wynn L. VanSchaik
8. Landscape Designer: W. Allen Perry
9. Electrical Engineer: F. F. Evenson
10. Exterior Night Lighting Design and Installation: H. O. Davis, Special Advisor, CPIE Division of Works.
11. Lighting Engineer: Otto K. Olesen. Founder of Olesen Lighting, Hollywood CA, today one of the largest companies supplying specialty lighting to the movie and television industries.



**c. CPIE Tenants:**

The House of Hospitality served as the primary ceremonial reception site for the Exposition. Tenants during the Exposition included: Exposition Director G. Aubrey Davidson, Exposition President Frank Belcher, Jr., Exposition President's Assistant Elwood T. Bailey, Mayor Percy Benbough, Exposition Attorneys, the Women's Committee Hospitality Hostesses, the Catholic Daughters of America, the Federation of State Societies, the Departments of the Army and the Navy, Exposition First Aid Station (Rees-Steady Clinic).

**d. CPIE Alterations**

In expanding the scope of the architectural program in Balboa Park for the new Exposition, Requa chose to celebrate New World architecture and decorative forms as a logical aesthetic complement to the Old World forms celebrated in the 1915 Exposition. To assist with this program, Requa hired the Hollywood studio designer Juan Larrinaga as Exposition Art Director. In the House of Hospitality Larrinaga provided designs for public room interiors, light fixtures, decorative stencil patterns for door panels and beams, and the interior color scheme for the building.

Many of Larrinaga's designs are still intact, including some stencil patterns and many of the ornamental light fixtures. (The latter were fabricated of compressed paper Upson Board, an inexpensive display material, painted in japan colors and bronze powder paint to resemble old wrought iron. In fragile and deteriorated condition, more than 90 percent of these have significant losses to their decorative frames.)

Larrinaga chose a colorful decorative paint scheme for the building intended to evoke the Mexican Colonial qualities of the Courtyard. The brushed stucco walls were painted a neutral adobe tan with cast ornament accented in a warmer pinkish beige. Doors and window cases were predominately painted a deep teal blue. Turned wood spindle gates on many of the doors were finished in dark walnut stain with accents of five bright trim colors. The Courtyard arcade ceilings were painted a pale sky blue continued two inches down the walls, a Mexican practice designed to visually "level" uneven ceiling planes. Additional decorative schemes of colorful stenciling and some metallic gold (bronze powder paint) detailing were introduced in to the principal ceremonial rooms and the private dining rooms on the second floor.

- e. WPA funds also allowed the commission of an original sculpture as a fountain head for the ornamental tiled fountain in the central courtyard. Renowned local sculptor Donal Hord provided a life size sandstone figure of a seated Mexican Indian woman holding an olla. Titled "Woman of Tehuantepec," it is still extant as the focal point of the Courtyard. The Auditorium entrance was also embellished with a cast plaster sculptural relief by Rose Hanks, also still intact.

- f. The canyon exposed by the removal of the old south wing was incorporated into the expanded function of the new building by the construction of a three level terraced garden. For its design Requa drew on his photographs of a famous 18th Century terraced garden in Ronda, Spain, called the Casa del Rey Moro Garden. Requa copied the general plan of this garden in a foreshortened form dictated by the smaller site, and included faithful replicas of its various pergolas, fountains, urns and bedding plans.

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- g. An additional water feature was constructed at the southeast corner of the building, between the House of Hospitality and the adjacent Palace of Electricity (the former Commerce and Industries Building, reconstructed in 1979 as the Casa de Balboa). This was the "Persian Water Rug," a tiled wall fountain utilizing special underwater colored lighting provided by the General Electric Company, with related colored night lighting for the trees and shrubs in the canyon beyond the fountain. Circumstantial evidence suggests that the firm of Gladding McBean, Los Angeles, produced the ornamental tiles and the two large urns (now missing) that flanked this fountain's basin.
- h. Colorful night lighting of buildings and landscaping was an important feature of the Exposition, and was carefully designed to heighten the dramatic beauty of the Park at night. Division of Works Special Advisor H. O. Davis personally supervised the design and installation of the special effects, many of which were directly inspired by the "Edison Mazda" series of calendar paintings by Maxfield Parrish. For this project the Hollywood lighting engineer Otto K. Olesen created new schemes and sought special gels for spot and flood fixtures. He eventually used as many as thirty different colors of lights to achieve the visual richness sought by the Exposition designers. The flat walls of buildings were flooded by an amber tone, against which plants were silhouetted. Ornament on buildings and individual shrubs and portions of trees were spotlighted with complementary colors to evoke the Maxfield Parrish palette. The House of Hospitality was one of the focal points of the Central Mesa, and special attention was given to creating "paintings in light" for the semitropical plantings of the central courtyard, the Casa del Rey Moro Garden and the adjacent canyon behind the Persian Water Rug.
- i. The expanded Exposition plan included a public restaurant named the Casa del Rey Moro Restaurant (now called the Cafe del Rey Moro). The restaurant space included a large commercial kitchen in the southeast corner of the first floor, an indoor dining room off the central courtyard, an alfresco dining balcony overlooking the new terraced garden, and three small private dining rooms and a larger Banquet Room in the southeast corner of the second floor. The combined seating capacity of these spaces was 305. A private reception cocktail lounge called the Flamingo Room was managed by the restaurant, located in the northwest corner of the second floor adjacent to the West Loggia (now called the Manager's Office). The Restaurant also catered special banquets and receptions in the west Loggia, the Sala de Oro (now called the Restaurant Lounge), and the Auditorium (now called the Ballroom). Operated by J. S. Madill, the restaurant was fixturized and decorated at a cost of \$80,000.
- j. Requa made some minor additions and alterations to the building during the Winter of 1935-1936, to accommodate tenant requests. The open arcade of the second floor West Loggia was enclosed on the Courtyard side by a range of large glazed French doors, to extend the space's usefulness in cool weather. The north range of second floor offices received additional windows looking onto the roof of the north exterior arcade, presumably to improve lighting and ventilation for the tenants. The alfresco South Balcony dining terrace of the restaurant was also enclosed by Requa to provide more cold weather and evening dining space. This was accomplished by the addition of a roof and a glass screen enclosing the narrow balcony projection beyond the vertical piers of the south facade. The approximate date of this enclosure has recently been proven by comparison of two dated aerial photos taken May 31, 1935 (Opening Day) and March 10, 1936.

The new enclosure can be clearly seen in the second photograph. Other changes known to have taken place during the Winter of 1936 are less significant, but several of these features still exist. Wood ventilation louvres were added to several doors and windows, including the large arched windows flanking the entrance to the Auditorium and the doors to the public restrooms.

**8. Alterations, Post-Exposition and World War Two, 1937-1947**

- a. Relatively few changes can be attributed to the period following the closure of the Exposition at the end of 1936. The Women's Committee assumed management of the structure for the City under the name House of Hospitality Association, which manages the building to this day. New tenants consisted primarily of offices for college sororities. The restaurant remained open under new management.
- b. Physical changes attributable to this period include a repainting of the Auditorium in a monochrome scheme that obscured much of the decorative stencil work on the ceiling and the stage proscenium arch.
- c. With the entrance of the United States into World War II, nearly all of the buildings in Balboa Park were leased by the City to the 11th Naval District as an annex to Balboa Navy Hospital. The House of Hospitality was converted for use as a Navy Nurses' Barracks and Nurse Officers' Mess, and was so used from early 1943 through 1947. The Navy constructed extensive temporary partitioning of open air arcades and corridors to increase bunk space. The Auditorium was partitioned and may have received a temporary second floor. The footlight section of the stage was removed, and the restaurant kitchen was remodeled to accommodate Navy food service. Steam radiators were added throughout the building and the entire structure was repainted at least twice in official "mist grey" enamels. Only some decorative stencil patterns were spared. With the exception of the "non-historic" radiators and some plumbing and kitchen features, nothing of significance datable to the Navy Period remains in the present structure.

**9. Alterations, Postwar Restorations and Remodeling, 1948-1956.**

- a. The Navy vacated the buildings of the Central Mesa in 1947, leaving behind many changes and some damage to Park structures. Architect William Templeton Johnson supervised condition assessments and repairs to the Park buildings, including the House of Hospitality. Repairs to the House of Hospitality began early in 1948 with a budget of \$84,103. The scope of work included restoration of the Auditorium stage and a complete replastering and new wainscoting for the Auditorium walls and some other walls in the building where the Navy had introduced temporary structural elements.
- b. The configuration of the northwest main stairwell was altered slightly at this time to accommodate a stucco fire partition between the stairwell and the West Loggia. Other changes intended to conform to new fire and safety ordinances included reversing the hinges on most of the second floor office doors so that these would open out into the corridors instead of into the rooms. Restrooms and offices were refurbished and plans were begun for a complete remodeling of the Restaurant. The building reopened to the public near the end of 1948.

- c. The remodeling of the Restaurant was passed on by Johnson after his retirement in 1951 to his former assistant George Hatch. Hatch designed a sensitive remodeling of the restaurant's dining rooms, carried out between 1954 and 1956. The Sala de Oro, adjacent to the main dining room, became the restaurant's new main entrance and bar. This permitted badly needed improvements to the crowd flow pattern between the Courtyard and the south Dining Terrace. The small dining room windows on the Courtyard side were enlarged and fitted with turned wood spindle grilles similar to those of 1935. These windows were fitted with mission style tile ventilators as well, and the brick stair from the dining balcony to the lower dining terrace was reconfigured to allow direct passage between the new entrance and the upper dining terrace.
- d. Later non-historic changes to the building have been mostly superficial and cosmetic modifications of existing spaces. These were sometimes donated by volunteer workers or Association maintenance staff responding on an ad hoc basis to various problems for which budgeted funds could not be found. Various major programs of repair and rewiring carried out in the 1970s and 1980s have likewise been accomplished without significant alterations of historic features.

## **B. Historical Context**

### **a. Panama California Exposition, 1915-1916**

Balboa Park is a large City-owned park north of the Downtown district and east of Sixth Avenue, set aside as chartered park land in 1868. The area of the Park is divided by north-south canyons into several large mesas. The natural barriers provided by these canyons encouraged development of the Central Mesa area of the Park as the site of an international exposition celebrating the opening of the Panama Canal, the Panama California Exposition of 1915-1916. Planning for the exposition began in 1911, and included landscape and site planning input by Frederic Law Olmstead. Planners decided on a complex of picturesque temporary exhibit halls and other structures sited along axial avenues and interspersed with formal and semiformal gardens.

The large exhibit halls grouped around the "Plaza de Panama," the main plaza of the Central Mesa, were designed as representations of various forms of Spanish Baroque colonial architecture of the 17th and 18th Centuries. The ornamental styles employed in this program included late Spanish Mozarabic features, towers and facades patterned after examples in Puebla, Mexico, and after the 17th Century "Sanctuario de Guadalajara," colonial headquarters of the Franciscan Mission in the New World.

### **b. California-Pacific International Exposition, 1935-1936**

The second great Exposition in the Park was conceived as a means of relieving the widespread local unemployment of the Depression. Funding for development of the Exposition began early in 1934 with a public subscription drive among business owners and civic leaders. Additional funding came from the State Employment Relief Association (SERA) and eventually from the new Federal Works Progress Administration (WPA). The goals of this exposition were successful both in the short and the long term. More than 8,000 residents were given employment in the Exposition construction project and nearly as many more were employed to staff the Exposition once it opened.

Thematically, the Exposition celebrated both the indigenous architecture of Latin America and the Modernist architecture fashionable at the time. Exhibitors were drawn from the just-closed Century of Progress in Chicago, as well as from more regional sources. Attendance was good enough to extend the run of the Exposition to a second year, with some changes in exhibits.

**PART II. ARCHITECTURAL INFORMATION**

**A. General Statement**

In 1994 the building retains most of the character and features of its primary historic period of significance (1935-1936). The exterior shell retains its general appearance and ornamentation from its original construction in 1914, except for the removed south wing and the 1935 addition of minor entrances and windows on the north side. The colorful decorative schemes of 1935 have for the most part been replaced by more institutional monochromatic schemes developed in the 1960s. For more complete documentation refer to the itemizations of features and plans accompanying this report.

1. Architectural Character: Spanish Baroque exterior shell, Mexican Colonial central courtyard and decorative features in public interior spaces.
2. Condition of Fabric: Condition ranges from very good to poor. The appearance remains very good, as do many of the historic features. The structural integrity of the building overall has been severely degraded by deterioration of the wood frame construction from dry rot, insect tunneling, water damage and shifting of expansive soil. Chronically low maintenance budgets in the 1960s and 1970s contributed to the loss of some historic features now known only through period photographs.

**B: Description of Exterior**

1. Overall Dimensions: 343' x 193' (including arcades)
2. Foundations: Concrete footings. Wood post and pad.
3. Walls: Wood frame, stucco finish.
4. Structural System, Framing: Wood post and truss system.
5. Courtyard: 94' x 42'

**C. Site**

1. General Setting and Orientation: Southeast corner of the Plaza de Panama, Central Mesa, Balboa Park. Main axis is West to East; main entrance centered in West facade.
2. Historic Landscape Design: Vestiges of the historic landscape designs of 1935 survive in bedding configurations in the Courtyard and in the South and East garden areas. Some historic trees and other plant types remain, identifiable from historic photographs. Nothing remains of the colorful outdoor night lighting of 1935.

**PART III. SOURCES OF INFORMATION**

**A. Original Architectural Drawings**

1. San Diego Public Library, California Room. Architecture Collection.
2. Office of Special Projects, Department of Parks & Recreation, City of San Diego.

**B. Historic Photographs**

1. San Diego Historical Society, Photo Archive: House of Hospitality Collection, Sensor Collection, Stineman Collection, Ticor Collection, Union-Tribune Collection.
2. ---, Architecture Archive: Milton Sessions Collection.
3. Los Angeles Public Library, History Department: Security Pacific Historical Photograph Collection.
4. National Archives. Still Pictures Division. Department of the Navy Collection: 80-G-282-894; 80-G-282-911 (dry copies).

**C. Bibliography**

**1. Primary and Unpublished Sources**

**a. Reports**

1. Department of Parks & Recreation, City of San Diego. "Annual Report." 1948. (Mimeograph). (Collection Balboa Park Operations Center)
2. Donaldson, Milford Wayne, William S. Chandler and Betty Engel. "Historic Objects Survey: House of Hospitality." Report to Office of Special Projects, Department of Parks & Recreation, City of San Diego, 1991.

**b. Manuscripts**

1. Marston, George White. Annotated typescript of KPBS Radio broadcast appeal for donations to "Park Buildings Restoration Committee" fund, dated 29 June 1933. Dry Copy. (San Diego Historical Society Research Archives, "Amoro Index: Balboa Park, 1933.")
2. Kays, Irene: Telephone Department [?]. "Central Switchboard Information Notebook: California-Pacific International Exposition." Annotated typescript dated June 14, 1935. Dry copy. (Author's collection)
3. "California-Pacific International Exposition: Official Scrapbook." Four vols., 1935-1936. (Collection San Diego Historical Society Research Archive)

**2. Secondary and Published Sources**

**a. Books**

1. Goodhue, Bertram Grosvenor. *The Architecture and the Gardens of the San Diego Exposition*. San Francisco: Paul Elder and Company, 1916. (Author's Collection)
2. Neuhaus, Eugen. *The San Diego Garden Fair*. San Francisco: Paul Elder and Company, 1916. (Author's Collection)
3. Requa, Richard S. *Architectural Details: Spain and the Mediterranean*. Los Angeles: The Monolith Portland Cement Company, 1926. (Author's Collection)

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**(Foreign Liberal Arts Building)**

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4. ---. *Old World Inspirations for American Architecture*. Los Angeles: The Monolith Portland Cement Company, 1929. (Collection M. Wayne Donaldson, F.A.I.A.)
5. ---. *Inside Lights on the Building of San Diego's Exposition*. 1935. San Diego: Private printing, 1937. (Author's Collection)

**b. Journals**

1. Rodgers, Alston. "Light and Color at the San Diego Exposition." *The Magazine of Light*, Vol. V, No. 1 (January, 1936). General Electric Company, Nela Park, Cleveland, Ohio. (San Diego Historical Society Research Archive)

**c. Newspapers**

1. "Construction Lumber For Panama California Exposition Arrives." *San Diego Union*, 8 March 1913. 11:29-14, 1:2.
2. "\$1,000,000 To Make Buildings Lasting." *San Diego Sun*, 9 January 1920. 2:4.
3. "Park Buildings Restoration To Be Started Soon." *San Diego Union*, 14 June 1922. 1:7, 3:5.
4. "Richard Requa's Book of Spanish Views Just Out." *San Diego Union*, 17 March 1929. 12: 4-7.
5. "Councilmen Grant Park Buildings 30 Days Grace - Task of Raising Repair Fund To Start At Once." *San Diego Union*, 30 May 1933. II, 1:2, 6:1.
6. "Park Building Restoration Job Pushes Ahead - 28 Workers Find Employment At Supporting Wage." *San Diego Union*, 7 September 1933. II, 1:2.
7. "Good Progress Being Made On Park Buildings." *San Diego Union*, 19 September 1933. II, 9:1.
8. "Requa Is Named By Expo To Post On Architecture." *San Diego Union*, 7 October 1934. 4:6.
9. "Forrest Warren Reports Buildings Going Up And Ground Improvements In Balboa Park." *San Diego Union*, 9 December 1934. II, 1:6, 3:2.
10. "Women's Building, 'Hospitality Hall,' Described." *San Diego Union*, 9 December 1934. Club Section, 3:1.
11. "Eagles Build Nest For Fair Visitors." *San Diego Sun*, 8 May 1935.
12. "Electric Moon, Borealis, Rival Nature at Expo." *San Diego Sun*, 14 May 14, 1935, p. 1.
13. Eileen Jackson. "...Reception Loggia Is Setting For Brilliant Function." *San Diego Union*, 31 May 1935, p. 10.
14. "Repairs Start On Beauty Spot In Balboa Park: Hospitality House To Be Restored To Pre-War Status." *San Diego Union*, 28 March 1948.
15. "Cafe del Rey Moro History Told." *San Diego Union*, 23 January 1964, 29:3.

**D. Likely Sources Not Yet Investigated**

1. San Diego Historical Society Research Archives "Amero Indices" to the *San Diego Union* and other sources. A recently donated and privately produced group of notebook indices to San Diego newspaper articles and other sources related to the history of Balboa Park and other selected topics, including citations dating from ca. 1879 to 1989. The indices are the result of a 24 year individual volunteer effort and are estimated to include more than 100,000 individual citations to newspaper articles. The indices have not yet been extensively analysed or catalogued. A spot check of the indices yielded many of the newspaper citations listed above, and additional research can be expected to yield similar support documentation.